Instead of being reminded of “neutral” spaces, gallery walls, or other such institutions when I hear the term “white cube,” my mind instantly reverts back to the days of math class, dimensional planes in a Cartesian system, and my own little “white cubes” that I would be drawing for various Euclidian equations. These cubes might have only been white because of the paper I was using, but by being so prominent in my memory, these upcoming ideas were triggered by those systematic drawings done long ago.

Now, although my experiences are rooted in Euclidian ideas (old math that doesn’t take into account infinitely small or large objects, the effects of gravity in space, etc.) I find it easier to think in relative terms since they do not have to be grounded or be restricted in size, time, mass etc. In the mathematical world it’s quite easy to define something as two-dimensional and three-dimensional. This is done by restricting the coordinate system in which you’re working in. By only using an X and Y coordinate system there is no possibility to make a three dimensional object. You are restricted to only use length and width. When you introduce the Z-axis of depth you are instantly enveloped with the possibility of making a three dimensional object. This does not mean that everything is suddenly three-dimensional, though. The planes you create in this coordinate system would have to connect and construct a voluminous object. Something that is three-dimensional has volume; it occupies space. Now you can start to see where the confusion begins.

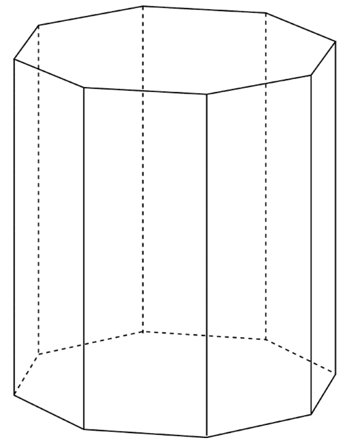
When I started this project I was thinking quite a bit about three-dimensional objects such as the cube (I’m a 3-D object maker so I guess it makes sense to be thinking this way). I then started to think about 2-D objects, and if in fact they were even possible. Because in the real world, everything has volume, everything takes up space, no matter how small or thin. Everything is in fact three-dimensional. For example, copy paper, something that is generally considered two-dimensional is in fact .004 inches thick, giving it a volume of .374 inches cubed. Even a subatomic electron has an approximate spherical volume of (4/3)(π)(2.81794•10^-12). Also known as close to nothing, but exactly that, *not* nothing. This investigation led me to literally look up the definitions of these conflicting terms.

Two-dimensional: involving two dimensions; lacking the expected range or depth; not designed to give an illusion or depth.

Three-dimensional: of, relating to, having, or existing in three dimensions; having or appearing to have extension in depth.

The most intriguing clarification of these terms is each one’s last. “Not designed to give an illusion or depth,” and “having or appearing to have extension in depth.” Both involve a sense of needing to judge the said object as to whether or not it appears to have or appears to intend a third dimension. With the assumption that we can consider everything to be three-dimensional (this relates to our “no-neutrality-nowhere” discussion), I’ve decided to overcast a new set of rules on my knowledge of the subject. I decided that I would start looking at everything as if it were composed of trillions of two-dimensional strips. As if everything was two-dimensional. Unless I am looking at the floor everything else has to be composed of vertical strips. For if there is no thickness in the world, surfaces could not be stacked on their face to gain height. You would only be placing depthless planes on top of depthless planes and never attaining any of that desired depth.

So for example, this is how I would see the strips that compose a tree. Imagine using a pencil to draw a vertical line from the base of the tree to the top, or to wherever it branched out. This is one strip. Now move back to the base of the tree and draw another line exactly next to that last line and continue up to wherever it ends. Repeat this process until every strip, or ribbon, of that tree has been made. Now if you look head-on to one of the strips you will see it's full image, but if you are looking parallel to a side it would be invisible (we must remember that it has no thickness). This idea might be leading my peers' thoughts to their memories of playing the original 1st person shooting games, such as DOOM, where they created three-dimensional environments using two dimensional surfaces. Some walls might disappear and reappear depending on the direction at which you looked at them, but whether you could see them or not, those walls were always there.



Simple Tree: Notice how you see less and less of the 2-D planes as they turn parallel to your line of sight.

This process of looking existed for about 48 hours before I became extremely paranoid of everything turning into spaghetti monsters.

I then became interested in how two-dimensional planes could create three-dimensional environments. In a computer software program it was easy. You can eliminate thicknesses; they can be non-existent. In the real world though, thickness is an omnipresent force. You must tell yourself that something can be thin enough to be two-dimensional. You must create rules to your dimensions. So I thought I would photograph textures of objects, whether they were trees, brick walls, concrete sidewalks, fire hydrants or so on. These would be printed on my definition of a two-dimensional surface; paper. I would then wrap the image or lay it upon the object. The wrapping of the photograph conflicted with my views of using a two-dimensional surface, because the paper turned and wrapped itself through that third dimension, as opposed to laying flat. Resting the photographs on the ground proved to be boring. They didn't have dimensionality; excuse the pun.

The problem of integrating the laws of two-dimensions into the laws of three-dimensions was still at bay. My interest turned to the idea of framing. Using string to surround spaces and create attention. I discovered early on though, that framing that rested on the ground was still two-dimensional in my mind and quite boring, It created only minimal vantage points at which you could view what was inside that frame (although technically there could be infinite viewpoints, the insides of the frame would still be quite boring to me). Suspending these frames seemed to be the way to go. Viewing works from Edith Abeyta, I. M. Pei and Partners, and Tomas Saraceno made me realize the fantastic wonder that came with suspending these frames that surrounded always changing two-dimensional planes. Opposed to looking down, you are invited to look up and gaze in wonder, reminiscent of times past when looking up meant imagining what was out there in the universe, connecting the dots with the stars, watching the clouds go by, and in general, being at that age when wonder and amazement were ok to have and answers didn't need to be had. These multitudes of suspended frames capture infinite pictures and vantage points and allow you to wonder what has passed through them, what is passing through them, and what will pass through them. In this way we can see the first two dimensions, acting alongside time (technically a 4th dimension), and we can appreciate them within our three dimensional world